CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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OPENINGS, CLOSINGS—*WHAT GOES ON?*

Com'n Breakfast Hears McKernan

Those present at the fourth annual Communion Breakfast of the entertainment industry in Toronto, among whom were a number from other Ontario communities, heard three of the province's outstanding Catholic speakers: His Eminence James

(Continued on Page 10)

Meridian Grows; Plans Feature

The opportunities which exist in the Canadian film and TV production field are indicated by the rapid growth of Meridian Productions Corporation Limited, organized six months ago by Ralph Foster and Julian Roffman, and now a very active or-

(Continued on Page 4)

DRIVE-IN BLUEPRINTS BLOOMING; EIGHT 4-WALLERS THIS YEAR

New theatres opening, old ones closing, the surge of drive-in planning with the coming of Spring, the continual shifting in the ownership of small rural situations, the expensive remodelling of theatres while others refuse to invest money in that way because of the fear that TV will make it pointless — these are some of the things that are providing one of the most unusual periods in the history of the Canadian movie theatre.

For instance, Ontario, with 83 drive-ins now and three under construction, will have five more if recently-announced plans are proceeded with. What will follow here is a variety of news along the lines suggested in our lead. The Canadian Film Weekly count of new theatres opened

(Continued on Page 3)

Expect Shelly Films New Plant To Open Soon

It is heard unofficially that the new studio-lab building of Shelly Films Limited, about 12 miles to the west of Toronto, will open soon. It occupies a one-and-a-half acre site on the south side of Lakeshore Road in Long Branch, just west of Etobicoke Creek. Construction was held up and a change of site made necessary by the floods that followed Hurricane Hazel last Fall. Shelley's present plant is in the same area.

Reports say that the building has two storeys, with two studios, one 40' x 60' and the other 40' x 40'. The first floor has a laboratory, camera and cutting rooms and general offices.

Cost is reported at about $150,000 for the building, with equipment rated at $200,000.

Architects are Weir & Cripps, Toronto, and the general contractors Industrial Leaseholds, Toronto.

Var Heart Award To Dan Krendel

After being named winner of the 1954 Heart Award by the Variety Club of Toronto for his work with out-of-town theatre benefit nights staged by local and district managers, Dough Guy Dan Krendel said it was earned for him by these friends

(Continued on Page 4)

Screening Sponsored

The Canadian Council of Churches last week sponsored a special 9.30 a.m. screening of 20th Century-Fox' A Man Called Peter at the Odeon, Toronto. Invitations were sent by the general secretary, Reverend W. J. Gallagher, MA, DD, of Toronto.

FILM DAILY'S 1954 'TEN BEST'

Columbia's Stanley Kramer production, The Caine Mutiny, an Academy Award contender, has been selected as the top film by 366 USA critics and reviewers in the annual poll conducted by The Film Daily, New York trade paper, to select the "Ten Best Pictures of 1954."

Runner-up was another Columbia release, Horizon Productions' On the Waterfront, which also has been nominated for Academy Award honors. The other eight, in the order in which they finished, are Paramount's Rear Window, Paramount's The Country Girl, Warner Bros.' The High and the Mighty, MGM's Seven Brides for Seven Brothers, Paramount's Sabrina, MGM's Executive Suite, Empire-Universal's The Glenn Miller Story and 20th-Fox' Three Coins in the Fountain.

Canadian critics and reviewers, voting in the recent Canadian Film Weekly poll, named On the Waterfront, starring Marlon Brando, as the best film of 1954. The others, in order, were Rear Window, The Kidnappers, The Caine Mutiny, Seven Brides for Seven Brothers, The Glenn Miller Story, Hobson's Choice, Executive Suite, Sabrina and Julius Caesar. Brando was their choice as the top star of the year.

New Quebec Ass'n Holds First Annual Meeting

Any action taken or contemplated by the recently-organized Theatre Owners Association of Quebec, Inc. is for the preservation of Independent theatre operation and not as a threat to any other part of the industry, E. N. Tabah, president, told those gathered at the dinner which concluded its all-day first annual meeting in the Mount Royal Hotel, Montreal.

With Joseph H. Strauss, newly-elected chairman of the executive committee acting as toastmaster, the guests also heard Alfred Starr of Nashville, board chairman of the Theatre Owners of America, a USA as-

(Continued on Page 3)

Judith Anderson Added

Cecil B. DeMille has added Judith Anderson to the cast of Paramount's The Ten Commandments.

20th-Fox Net Profits $8,044,524 In 1954

Consolidated net earnings of 20th-Fox and wholly-owned subsidiaries in 1954 was $8,044,524, or $3.04 per share, compared with profits of $4,560,887 or $1.65 per share in 1953.

Improved earnings reflect the world-wide acceptance of CinemaScope and the revival of the motion picture as the most popular form of entertainment, the studio says.

CinemaScope installations in Canada now number over 600 and are being added to daily.

WB's 'Miracle In The Rain'

Jane Wyman and Van Johnson will star in Warners' Miracle in the Rain.

* * *

Herbert Marshall Named

Herbert Marshall has been added to the cast of 20th-Fox' Sir Walter Raleigh, which stars Bette Davis, Richard Todd and Joan Collins.

Dennis Morgan Cast In 'Pearl'

Benedict Bogeaus has signed Dennis Morgan to star opposite Virginia Mayo in Pearl of the South Pacific, which he is making for RKO release.

Jack Hawkins In 'The Island'

Jack Hawkins will next star in Romney Pictures' The Island, which Columbia will release.

U-I PRODUCTIONS RAISED FROM 32 TO 34 IN 1954-55

Universal-International's 1954-55 program, changed from 32 last December, will be 34, with its May through August lineup 12 films, it was announced by Charles J. Feldman, vice-president and general sales manager. The films include a pre-release of The Shrike and a drama in 3-D, Revenge of the Creature. U-I films are released in Canada by Empire-Universal Films Limited. The U-I program has a special emphasis on surefire boxoffice elements, as well as using top stars.

from

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Canadian Film Weekly

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WHAT GOES ON?

(Continued from Page 1)

this year so far shows eight standard houses, with construction having started on three more, along with three drive-ins. At this point one standard theatre and seven drive-ins are planned. The drive-in information given here is limited, having been drawn mainly from Ontario. No doubt other provinces are experiencing proportionate planning activities.

In 1954 our count for standard houses opened was 35 and for drive-ins 49.

On the other hand, about 50 theatres have closed in Canada, during the past year, largely because of TV competition, and it is freely predicted that many more will go dark. These houses are mainly sub runs in city neighborhoods, the others being in small towns with plenty of TV channels.

Where are the new standard theatres going up? Almost exclusively in places where there was no 35 mm. theatre. The drive-ins, of course, are liable to be established anywhere.

Of the eight theatres opened this year one has not been previously listed and that one is Lucien Bouchard's 360-seat, four-day Le Foyer, the first in Normandin, Quebec. New ones under way are J. Van der Sande's Centre Loisirs in Rimouski, Quebec; A. I. Rosenberg's drive-in near Kitchener, Ontario; and J. Dydzak's drive-in near Hamilton, Ontario.

Locations have been approved by the Ontario Department of Highways for drive-ins between Grand Bend and Crediton near Exeter; for the Lake Simcoe area between Keswick and Jackson's Point; and for Dunnville.

Plans have been drawn up for drive-ins at North Bay, Ontario, Sturgeon Falls, Ontario and Morden, Manitoba.

During February only two theatre contracts were let in Canada, according to MacLean's Building Reporter. These were both in Alberta and were valued at $400,000.

Katzman Buys 'Big Shock'

Sam Katzman has acquired Lou Breslow's The Big Shock.

New PQ Association

(Continued from Page 1)

sociation with which the TOAQ may affiliate. Pointing to the threat of toll TV in addition to TV, he urged distributors to take existing conditions into account when setting terms. The continued closing of theatres, he said, may eventually break the backbone of exhibition.

President of the Montreal Film Board of Trade, Gerry Chernoff assured the listeners of the willingness of the distributors to foster better relations in the industry.

Despite a heavy snowstorm the attendance, drawn from all parts of the province, was good and the business sessions began at 10.30 a.m. First matter approved was the organization of a delegation to call on Premier Maurice Duplessis in the interest of changing the long-obsolete ban on attendance by children under 16 and the maintenance of sustained opposition to it in the press and through other means. The present law, it was stated, is depriving the Province of badly-needed tax money.

The immediate establishment of a buying and booking agency was approved unanimously and shares were subscribed for. A pleasant surprise was the announcement of new low Liability Insurance rates.

The new board of directors is made up of Tabah; Ed Gauthier of Sorel, first vice-president; Albert Berthiaume, second vice-president; George Y. Hurteau, secretary; Honore David, treasurer; J. H. Strauss, chairman of the executive committee; Mel Lodge, Richmond; A. Allard, Laval West; S. J. Martin, East Angus; Dr. J. E. Guibord, Grand'Mere; J. G. Cote, Saybec; D. Paquin, Hull; J. H. Gagnon, St. Felicien; J. M. Gagne, Ville Marie; and I. Ruel, St. Charles de Bellechasse.

ODEON CONTEST AT HALF-WAY MARK

Better Management Contest of Odeon Theatres (Canada) Limited, featuring a nautical theme, has now reached the half-way mark. Under the leadership of Jim Hardiman, head of advertising and exploitation, the drive is proving to be one of the most successful and popular ones to date.

Al Jenkins of the Vogue, Vancouver, is in front in the Showmanship and Attendance League; Willard Fawcett of the McCarthy, Belleville, is first in the Confections section; Marcel Desjardins of the Rex, St. Jerome, Mrs. L. Wilkie of the Avenue in Edmonton and Charles Owen of the Roxy, Edmonton, are tied for first in the Theatre Maintenance and Operation division; and John Melanson of the Oxford, Halifax, leads the Combined Operations League.

PANS HOLLYWOOD CORRESPONDENTS

Unflattering comment about the Hollywood press corps appeared recently in the course of a Montreal Star article, "Academy Awards Are Too Limited," by Walter O'Hearn, that paper's drama editor. He quoted William Holden's suggestion that an international film festival be held in Hollywood to help diminish the increasing nationalism of the present ones and the partiality of choices which grew out of it. The presence of the Hollywood correspondents would assure fair coverage.

Wrote O'Hearn: "Up to this point I support Mr. Holden, but when he talks about the Hollywood press corps we part company. There are some brilliant writers and reporters among them, but the slow strangulation of the intellect which this actor has escaped so far, has overtaken many of the correspondents. The best of them seem to be tipping, ever so slightly, off the plane of reality. The worst drift like asteroids in their free space of fancy. Others find new orbits and become MGM-centric or Warner-centric or Disney-centric."

He then quoted examples of "folie de Hollywood" from current writings on the subject.

65 ENTRIES FOR CANADIAN AWARDS

Sixty-five films have been entered in the seventh annual Canadian Film Awards, but only five of them were specially made for theatrical presentation, it was revealed in Ottawa recently by Walter Herbert, chairman of the Management Committee. Seven films made by amateurs are in the running for the top prize of the competition, which carries with it the trophy presented annually by the Association of Motion Picture Producers and Laboratories of Canada.

Judging of the entries is now under way in Ottawa by three panels consisting of 11 members and the date and place of the presentations to the winners is expected to be set shortly.

This year's entries fell three short of the record 68 in last year's competition.

OUR BUSINESS by N.A. Taylor

UNDOUBTEDLY all motion picture exhibitors in Ontario will be pleased with the fact that, because of representations made to the Provincial Government, a reduction has been obtained in the Amusement Tax, now called the Hospitals Tax. Many small town exhibitors, however, will be unhappy that the reduction was made in such a way as to give them very little relief. Actually the reduction is too small to pass on to the public in the hope that such a reduction will stimulate attendance. If the tax is not passed on there is too little difference to help the exhibitor make up his present losses.

Take a typical example of a theatre in a small town presently charging a 55c evening adult admission. This theatre is losing money and, based on present day attendance levels, the admission price should be 65c in order for the theatre to break even. In view of the inroads of TV and present economic conditions, such an admission price would further reduce the attendance and the theatre would be one step nearer to closing.

Based on the new scale the tax has been reduced from 6c to 5c, leaving the theatre a net of 50c instead of 49c. How is the theatre going to pass on the 1c reduction, and how is a 1c reduction in price going to boost attendance?

If, as requested, the tax had been eliminated on admissions up to 50c, this theatre could have reduced its admission price to 50c. The theatre would have had 1c more net admission gross and there would have been a good chance that the reduction in the admission of 5c would have stimulated attendance, thereby enabling the theatre to stay open.

The theatre I make reference to will probably close — along with many other small town theatres. This is a tough year for these theatres and next year may be tougher. Exhibitors are undoubtedly thankful for the tax reduction and it is certainly not too soon but for many it may be too little.

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MERIDIAN GROWS

(Continued from Page 1)

ganization servicing such sponsors as Libby, McNeill & Libby of Canada Limited, General Motors and Imperial Oil Limited. Right now Meridian is shooting a short subject starring Marilyn Bell, conqueror of Lake Ontario, with Roffman shooting the Len Peterson script.

The company will soon begin work on a feature film, Child's Play, which will be directed by Jules Bricken, director of the Ray Milland TV series and other top programs, and produced by Roffman. Written by John Harding, Child's Play, to be developed against a Canadian background, has joint USA-Canada financing.

Meridian, which began in a small office on Wellesley Street and rented equipment and facilities, recently launched an expansion program beginning with the setting up of an extensive studio at 192 Bay Street, in the heart of Toronto's financial district. The studio, one of the first in the area with 60-cycle power lines, is in full blast making TV commercials and the agencies are responding to having a film producer nearby.

The studio is following the New York idea of pre-filming TV commercials at the dress-rehearsal stage, so that the sponsor knows how they'll look, and they're made 48 hours later. This is possible because Meridian has complete 35 mm. and 16 mm. cameras and other production equipment, a cutting room, a screening room, executive offices and a staff, all on one floor.

Roffman, a native of Montreal, was trained in New York and was with the National Film Board during the war. Serving with the armed forces as a director - cameraman, he was wounded and invalided home in 1945. Before returning home to set up Meridian with Foster he spent ten years in the USA, producing under contract for NBC and CBS, and working on assignments by Eagle-Lion, Republic, The March of Time, RKO-Pathe and other companies. His last USA film was on the life of Thomas Edison, for Jules Levey.

Foster, a former newspaperman on The Toronto Star and The Windsor Star, was Deputy National Film Commissioner for Canada and established the Australian National Film Board on loan from Canada. After resigning from the NFB he was chief of films and TV for the United Nations, with offices in New York. Some time after his return to Canada he organized Warner Bros. 16 mm. commercial and theatrical division, serving as general manager, then resigned to enter public relations with Arthur Wells, a former newspaper colleague.

Cardinal McGuigan At Toronto Communion Breakfast

His Eminence James C. Cardinal McGuigan is shown speaking at the fourth annual Communion Breakfast of the Catholics in the Toronto entertainment community. On his left is the special speaker, Reverend Gerrard McKernan, and on his right, Winston Barron, who was toastmaster, and John J. Fitzgibbons, Sr., CBE, who introduced the Cardinal.

The Cardinal's Tribute

"Miracles come from God but God uses human instruments and one of the human instruments for St. Michael's was John J. Fitzgibbons."

These words were part of an eloquent expression of appreciation by His Eminence James C. Cardinal McGuigan of Toronto, for the work of the motion picture and theatre community in helping make a success of the recent financial campaign for the enlargement of the great hospital that welcomes the sick of all races and creeds. They were spoken at the fourth annual Communion Breakfast of the Catholics in the entertainment business.

His Eminence then emphasized how quietly Fitzgibbons had served St. Michael's for years. As in the theatre, many unseen persons work behind the scenes "to make the star a glorious performer."

"I've seen this going on for many years," he said. "I've never said anything before—but John J. Fitzgibbons has been the greatest driving force behind the institution. He was behind the scenes. He was the man pulling the strings to see that the curtain never fell." His contribution "was a great accomplishment for himself and for the hospital he loves," he said. Mr. Fitzgibbons is chairman of the board of governors of St. Michael's.

Earlier in his address the Cardinal emphasized that the most important part of the theatre's early development came through the use of dramatics for the exposition of religion, since few could read and write. All the play of passions and virtues in Man could be found in the output of a single dramatist, Shakespeare, who was a Catholic at a time when it was not too easy to be one. The theatre has always been important in influencing thought.

"If we are to survive as human beings the spiritual must triumph over the materialistic. Without that there is no hope," he said. "The purpose of all that God has created is to serve our fellow-man. I hope that you Catholic men and women will use all in your power to direct your industry toward good because a lot of things are being used today for evil."

The Cardinal's concluding remarks were mainly devoted to thanking the theatre industry, particularly for allowing the use of houses without charge on Sunday as places of worship.

Many immigrant Catholics were desirous of worshipping in their own language. "People must have a place to say Mass before a parish can be started," he said. "I don't think we have ever been refused the use of a theatre on Sunday for Holy Mass and the ministrations of religion. I wish to thank the managers of the theatres and I hope the word is passed on to others."

HEART AWARD

(Continued from Page 1)

of the Village in Guelph, Peterborough, North Bay, St. Catharines, Hamilton and other communities. "I'm grateful for the honor," he told the dinner meeting in the Prince George Hotel, "and I would like to accept it in trust for them."

Chief Barker Harry S. Mandell, after announcing the winner from a sealed envelope handed him by Heart Award Committee chairman Wm. Summerville, Jr., called on John J. Fitzgibbons to present the marble scroll which symbolizes the honor. Fitzgibbons spoke of Krendel's devotion to the work of Variety. "He carried the torch for this tent for many years," he said. "He carried it high and he carried it well."

Born in Winnipeg, Krendel entered the industry as a writer for Exhibitors' Daily Review in New York in 1926. The next year he joined Warners in Winnipeg as a salesman and the year after that he went to Famous Players as publicity man for the Metropolitan Theatre in that city. In 1929 he was moved to Windsor, Ontario as assistant at the Capitol and later to Toronto as head of the St. Clair.

Soon after he was promoted to the management of the Tivoli, where he conducted a managers' school for ushers and others. In 1939 he was named manager of the company's Niagara District, with offices in Hamilton, and in 1942 he became manager of its A District, moving to head office in Toronto. The 25 Year Club inducted him in 1953.

Extremely likeable and widely popular, Krendel became Variety's Dough Guy several years ago. The announcement of his victory, which was made at the same time as a large photo blow-up of him was unveiled, drew a real ovation.

No Alta. Ticket Tax Cut 'At This Time'

The Alberta legislature recently defeated a Liberal resolution calling for the abolition of the amusement tax, with one member of the government party bringing the yeas to 11 compared with 38 nays.

The Honorable C. E. Gerhart, provincial secretary and treasurer, said that consideration had been given several times but the conclusion was that no action should be taken "at this time." He said theatre owners had told the government that abolition would not mean a reduction in prices but the Liberal leader, J. Harper Prowse, reported a check with a large Edmonton theatre proved otherwise.

Of the $1,100,000 amusement tax total $885,682 came from theatres, Gerhart says.

1955 BOOKING CALENDAR

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MAN FROM TEXAS

JOHN PAYNE · MONA FREEMAN · LEE J. COBB

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THE LONG WATCH

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ADVENTURE EPIC OF THE YEAR... FROM ROBERT F. MIRVISH'S BEST-SELLER!

THE GUNMAN

starring **RAY MILLAND**

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THREE LEAVES of a SHAMROCK

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ANNIE JORDAN

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FROM MARY BRINKER POST'S BEST-SELLING NOVEL OF THE SEATTLE WATERFRONT!

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Productions listed below are but a part of the box-office pictures that will make up Republic's 20th year of entertainment.

Today, more stories are in preparation or in work at the Studio than ever before... Best sellers to be produced with famous stars and top directors.

1 TROUBLE in the GLEN

Starring Margaret Lockwood, Orson Welles, and Forrest Tucker. Produced and directed by Herbert Wilcox in Trucolor by Consolidated. A romantic adventure by the author of "The Quiet Man."

2 The ATOMIC KID

Co-starring Mickey Rooney and Robert (Stalag 17) Strauss. A laugh explosion when someone slips a "Mickey" into Atomic tests. A Mickey Rooney Production, directed by Leslie H. Martinson.

3 HELL'S OUTPOST

Rod Cameron, Joan Leslie, Chill Wills. The most explosive action picture of the year. From the novel, "Silver Rock," by Luke Short. Associate Producer-Director Joe Kane.

4 AFRICAN MANHUNT

Danger and excitement as the hunt for a killer reaches into the untamed jungles of Africa.

5 CAROLINA CANNONBALL

Hi-jinks with the inimitable Judy Canova in another great laugh hit.

6 TIMBERJACK

Robust adventure as wild as the north country which is its magnificent setting. From the novel by Dan Cushman.

7 DON JUAN'S NIGHT of LOVE

Passion and intrigue in the romantic days of Madame Pompadour.

8 The ETERNAL SEA

The romance of the sea, the love of a woman, and the dramatic story of the courage of a gallant Navy hero.

9 YELLOWNECK

Rare suspense as five deserters escape from the battlefield, only to face death in the Everglades. Trucolor by Consolidated.

10 SANTA FE PASSAGE

The dynamic story of fighting men and beautiful women, with heart-stopping action, thrills and romance.

11 I COVER THE UNDERWORLD

Trigger-fast action as a priest invades the underworld to reclaim his twin brother, a big-shot racketeer.

12 MAGIC FIRE

Three women thrilled to his romantic fire, the world to his genius. The story of the life and loves of Richard Wagner.

13 MYSTERY of the BLACK JUNGLE

The terror of the untamed, as men stalk the mysterious jungle country.

14 MAN from TEXAS

Roaring outdoor saga of the early frontier, from the Saturday Evening Post story that thrilled millions.

15 PHANTOM RACKETEER

Mystery and suspense of a hidden killer in a crime-ridden town.

16 The BIG JACKPOT

A fast moving comedy romance of a big money payoff that made a marriage of Lady Luck and Dan Cupid.

17 REBEL ISLAND

Romance and intrigue in the lush tropical setting of the fashionable Bahamas.

18 TEXAS LEGIONNAIRE

The immortal story of the Alamo and the Texans' never-to-be-forgotten fight for freedom.

19 CIRCUS GIRL

The spectacle of circus life against the exotic background of Ceylon and India.

20 THE GUNMAN

Academy Award-winning Ray Milland will star in and direct this off-beat story, an original by Talbot Jennings and John Tucker Battle. Big-scale outdoor drama, in Trucolor by Consolidated.

21 The BIG WHISPER

Virginia Van Upp will write and produce the film version of her original story, a high suspense drama of continental intrigue.

22 THREE LEAVES of a SHAMROCK

John Ford, the only four-time Academy Award-winning director, once again brings his magic touch to Ireland, setting of his boxoffice hit, "The Quiet Man."

23 The VILLAGE DOCTOR

A warm, human-interest drama about medicine and faith in a small town. Trucolor by Consolidated.

24 ANNIE JORDAN

The Mary Brinker Post novel has sold millions of copies. To be filmed with a cast of great star names.

25 The LONG WATCH

Action and excitement aboard an old tramp steamer flying an outlaw flag. From Robert F. Mirvish's best-seller. Filmed in Trucolor by Consolidated.

EXHIBITORS OF CANADA:

YOU WILL THRIVE IN '55

WITH

REPUBLIC

Gothamania

Odd-enda

Manhattan Meanderings

THE WONDERFUL THING that happens to the stranger in New York is the sense of being invisible. Thousands and thousands of people swirl around you and not one seems to know you're there. And always things catch your eyes and ears of a nature that might escape you in your own town. Like the sign: "Rootie Kazootie Workshop." Or hearing a lovely lady dressed with breath-taking elegance say to another under a theatre marquee: "My husban' is pawkin' the caw."

Or maybe it's this sign outside a Sixth Avenue bar: "The Malasian McCoy—One for the money, two for the show; And after that, you just let go." Perhaps it's what an entertainer named Joni Ames at Joni's Purple Onion, a below-ground bistro, is advertised as being: "20th Century Lamentist." A what?

A week or two later the ashes of memory have been shaken down and what remains are a few pieces of coal that still glow brightly. Like a line from *Fanny,* a lumbering musical play that succeeds through weight of talent and production: "Love is not a matter of age. It's a matter of aptitude." And another from a Runyonish romp by Sidney Kingsley, *Lunatics and Lovers,* in which a character says of another: "He's looking at the world through rose-colored eyeballs."

* * *

OTHER SHOWS I saw included *Anniversary Waltz,* a three-act joke in bad taste deriving its comedy from the fact that a tween-aged girl tells a TV domestic relations panel about her parents' pre-marital relations; Odets' *The Flowering Peach,* a touching story about Noah and family; the *Shoe String Revue,* rampaging with youthful talent; and *Kismet.* The last-named was "Swashbuckling," according to the *New Yorker,* but its swash seemed to have buckled and Borodin, on whose music it's based, became a bore. The lady in front of me turned to her escort at the end of the first act and said: "It's kind of wearing, don't you think?" It was — but the second act picked up.

Radio City Music Hall reminded me of an enormous golden-plated quonset hut and the Markert-Leonidoff presentation is still one of the wonders of Show Business. This theatre seems to be about the only one in New York where a gentleman can hang his hat under his seat.

My finest theatrical experience in New York was being hypnotized again, after 20 years, by the Spanish dancing of 62-year-old Escudero, a symphony in shoe leather. The program offers his ten points on dancing, the second of which wins a hearty amen from me: "Dance like a man." I loathe males who dance with feminine grace, as if there is no such thing as masculine grace.

* * *

I WATCHED THE Steve Allen show, *Tonight,* in the ancient and honorable Hudson Theatre, which has seen better days and known greater triumphs. It is grimly casual and the vocal eruptions of the staffers have a forced gayety. A flickering electric sign above the stage, below the movie-sized image, goes through the same old shameless soliciting of applause. The program cleverly employs theatrical knowledge to create a very relaxed atmosphere when it arrives in the home. And it seems to make a living for a great many people.

But what distinguishes it is still Allen's apt comments. A lady informed him that she was employed by the Bergen Wire & Rope Company. "Oh," said Allen, "I wondered what Edgar was doing this season."

* * *

YOU KNOW what I'll probably remember longest from this trip to New York? The scene in the large office of Jerry Pickman, Paramount v-p, high above Broadway. For a while I thought I'd go down to the street for a few minutes of peace and quiet. Among those who came and stayed awhile and went were Bob O'Donnell, Gordon Lightstone, George Cuthbert, Sid Blumenstock, Charlie Frank and I don't know how many others. Jerry juggled them all without missing a trick, smiling and kidding all the while. And that's a fine art too.

A MAN FELT that he had been wronged by another, and meeting him on the street, cussed him out. He ended on a particularly insulting note.

The other man clenched his fists. "Just repeat that," he challenged.

The first did. "I say you're a yellow-livered snake who beats his wife and robs his own trunk for practice," he hollered, "and I'd say the same to any man in Canada who did what you did. Now, what are you going to do about it?"

"Nothing," was the answer. "After all, as you just explained, it wasn't personal."

AN UNCURED HAM is my friend Frank Morriss, film assassin for *The Winnipeg Free Press,* who recently played in the Press Club production of *The Front Page.* He dutifully noted in his column criticism from patrons who, in effect, suggested that he should have lowered his voice to an uproar and that the sounds made Thespis cower. So much for his acting. Now let me swipe the gag he borrowed from Howard Keel or his press agent. A mama kangaroo reached into her pouch, hauled out her two youngsters, banged their heads together and said: "How many times have I told you not to eat crackers in bed?" . . . *I hear* good old Charlie Krupp did a great job of assuring Winnipeg radio listeners that the movies were standing up to TV and were better entertainment. He was interviewed by a local wax whirler . . . *The London* Lombardos are a real success at last. Years ago they entered the USA, probably broke, and today they owe $223,372. They owe it to Uncle Sam, his lien says, for 1953 . . . *Thought:* Maybe the thing for the Jelke-type ritz-raff is a club for over-privileged boys. The society columnists could start a campaign.

THE WORLD-WANDERING Quicks of Toronto would make a good magazine photo feature. They're Big Name Hunters who shoot on sight. Some people make history; the Quicks take history. The three newsreeling Quick boys and their dad, Charlie, Sr., a veteran lensman, constitute Canada's No. 1 movie family. Fred freezes sight and sound in the uniform of the Royal Canadian Navy and Norm in that of the Army. Charlie, Jr. nags and negs his subjects for the Canadian Movietone News, a 20th Century-Fox subject handled through Shelly Films.

This story is about one of them, Charlie, Jr. — or Young Charlie Quick, as he is usually identified. A friend of his dropped an offhand remark that he had seen a 35 mm. movie camera in a war surplus store on Yonge Street. Charlie dropped in there and was surprised to see not one but two. Affecting a passing interest, Charlie found the price low and bought them. The storekeeper said he might have a few more tomorrow. Charlie got back first thing, got an even lower price, and brought his total newsreel cameras to six. He felt like he owned the world.

As Charlie gloated over them in his office, his memory began to stir. These cameras were Bell & Howell's Eyemo make. When he was Lieutenant Charles Quick of the Canadian Army Film & Photo Unit in World War II a wire came to him in Canada from the chief, Major Gordon Sparling, who was overseas. Buy and ship 20 cameras quickly. Through top Canadian priority with a Washington OK he got them, Bell & Howell Eyemos, from Chicago.

He had a feeling about these cameras. Looking closer, he saw something which told him that these were six of the original 20. There, on one of them, was the name of his long-time newsreeling sidekick who had also served with the Unit, Doug Skene.

Young Charlie got a real kick out of it. And what helped a lot was that he paid far, far less for the six than one cost originally —and they're up about 50 per cent in price since then.

IT WAS HOT. It was so hot that it was too hot to even make a wisecrack that opens with "It's so hot that—." Dig me?

In the broiling Georgia mid-day sun a tall cracker stood and gazed enviously at a fellow who was sitting on the ground and leaning against a shady fence.

"How d'ja git down thar?" the tall one asked.

"Mistuh," drawled the other, "yuh gotta make uh effort."

COM'N BREAKFAST

(Continued from Page 1)

C. Cardinal McGuigan, Archbishop of the Diocese of Toronto; Reverend Gerrard McKernan of the Scarborough Foreign Mission, recently expelled from China by the Communists after 18 years there; and John J. Fitzgibbons, CBE, perhaps the leading figure of the Canadian entertainment community. Toastmaster at the Breakfast, which followed Mass at St. Michael's Cathedral, was Winston Barron, editor of Canadian Paramount News.

Father McKernan, the guest speaker, who spent the last five years under the Red regime, explained briefly its materialistic philosophy, then described the conquest of China. Only one per cent of the Communists was from the poor peasantry and this was exploited by the intellectuals to give their efforts a proletarian coloration.

The man on the street, lulled by professions and acts of tolerance of business and religion, did not realize for a year that he had been taken in. By then the Communist pattern of control bureaus had been organized and the realization came that it was too late and that he could only wait.

The weapons of the Communists, who even used bread as a political device, were hatred, lies and force, said Father McKernan. "Not four per cent of those who captured China are alive today. The hatred they built up engulfed even them and among those left it is dog eat dog." He told many stories of Communist duplicity and of the martyrdom of Chinese Catholics.

Cardinal McGuigan, who made the invocation, gave an inspiring address, much of which was devoted to appreciation of the theatre, its people and John J. Fitzgibbons, one of its leaders. His remarks are to be found elsewhere in this edition. He was preceded by Fitzgibbons, who asked for even greater religious observance and public service from his colleagues of the entertainment industry.

"It is important for people of all industries to give time to religious interests," Fitzgibbons said, pointing out that daily prayers in offices had become more frequent. He noted that the entertainment industry didn't always enjoy the confidence of its neighbors. "Some people who hear of this Communion Breakfast will say that it is another attempt to justify the industry in the eyes of the public" but these should be ignored and it should be regarded for what it is —a sincere expression of faith.

He recalled the recent successful financial campaign for St. Michael's Hospital, for which much was owed to non-Catholics.

"Those of us in the entertainment industry should think seriously of what we can do—and we can do much. Whether you are a manager, a projectionist, an announcer or a television cameraman, you can help. Our talents were given us by God, not just to make a living with, but to help others."

Winston Barron, in the opening remarks, gave something of the history of the industry's Communion Breakfasts. People of other faiths were inspired to hold a similar gathering.

Several hundred were present in the Crystal Ballroom of the King Edward Hotel, despite the heavy snowfall of the day before, which kept many in the outlying districts away.

Co-chairmen of the Breakfast were C. J. Appel and John J. Fitzgibbons, Jr. Other committee members were Gerald Collins, Roy D'Augustine, Maurice Doyle, John Flanagan, Stan Helleur, William Hurst, Jack Hyland, Walter Kennedy, John Niosi, Ernest Rawley and Charles Sweeny.

Short Throws

LARGEST block of films ever released for TV has been turned over by Republic to MCA-TV Limited. The latter company's film syndication division gets world distribution rights to 123 Western features, 56 Gene Autry starrers and 67 Roy Rogers films, which have been re-edited for hour-long programming. Original cost of the pictures was $25,000,000.

OFFICERS of the Maritime Film Board of Trade were all returned to their posts at the recent annual meeting. Re-elected for 1955 were Graydon Matthews, president; I. J. Davis, vice-president; and L. Simon, secretary.

DU MONT television network is gradually switching to a pattern of 70 per cent filmed programs and 30 per cent live ones and may increase the amount of the former in the future. Advantake is that Du Mont can ship the films to affiliates and save coaxial cable charges. Company engineers have been working for months developing a new process to improve the picture quality of the films shown on the network.

PURCHASE of the 18-acre Hal Roach Studios in Culver City from his father has been announced in Hollywood by Hal Roach, Jr. The busiest TV film producer in the Cinema City, the younger Roach will consolidate all his activities under the banner of Hal Roach Enterprises at the studio, which, with assets such as several hundred feature and short subject films, TV rights, equipment, etc., is valued at $10,000,000. Roach, Jr. is president of the new company and his father is a director.

EGYPTIAN films must improve, it was stressed by the Egyptian Ministry of Commerce and Industry, so that they may compete with those of other nations in the world market, particularly in the USA, where there are 2,000,000 Arab immigrants. In 1954 there were 84 pictures produced compared with 62 in 1953.

STRATFORD Festival visitors will be able to see Canadian movies during the day. Special showings are being arranged of such films as the NFB's The Stratford Adventure and Tit-Coq.

TENDERS for work and equipment in connection with the National Film Board headquarters in Montreal are being asked through newspaper ads. One ad specifies "provision and installation of complicated high quality projection and sound system" and another "the complete re-wiring and modification of the existing re-recording mixing console and other complicated electronic services pertaining thereto."

APPEAL against the banning of Walt Disney's The Vanishing Prairie by the Saskatchewan censor, Reverend D. J. Vaughan, has been filed by Empire-Universal Films Limited.

STOCK of Famous Players was among those chosen by four USA investment funds operating in the Canadian market. These funds, which have invested the sum of $100,000,000 in Canadian stocks, purchased a total of 5,000 shares of FPCC Common for a market value of $143,125.

GROUP insurance, covering hospitalization and medical care, is being offered its members by the Motion Picture Theatres Association of Ontario through United Casualty Agencies. Members and their dependents, regardless of past health, can take advantage of the benefits at the lowest cost available.

GORDON ROWE of the Capitol in Meaford is the latest owner to become a member of the Motion Picture Theatres Association of Ontario.

BRIEF versions of Warner Bros. films will be used on the ABC-TV network in exchange for a six-minute plug devoted to a current feature on each program. WB trailers and the sponsor will each get six minutes.

London Critic To Cannes, NATO

British motion picture coverage and news of some of the activities at the Cannes Film Festival will be provided for The London Free Press by its film and TV critic, Richard Newman, who left Canada for Great Britain and Germany via RCAF on April 3. Newman will also write about Canadian military work in NATO and intends to keep up his weekly TV column while abroad by writing about European trends.

As the movie critic and general Show Business columnist of his paper, Newman handles all the London theatres and at the same time takes in the night clubs. Most of his attention goes to movies and TV but he does write a little about the drama. Most of the space in his TV column goes to Canadian programs.

Newman, in the newspaper business since 1940, worked on The Winnipeg Tribune and The Windsor Star before joining The Free Press eight years ago. On the last-named paper he's been a reporter, critic and assistant editor. He's been around, having spent a year in Britain through the Commonwealth Press Union interchange scheme, which placed him with both The Times and The News Chronicle in London. While there he visited the continent several times, reporting on Canada and NATO. His spare time was spent around Show Business.

Newman became The Free Press critic some months ago, when that paper decided to revitalize its amusement pages. London, with a population of about 100,000, has eight theatres, one of them, the London Little Theatre, devoted to the stage, and a TV station.

While in Brtiain this time, Newman, who is 33 years of age, will be married.

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CAPTAIN LIGHTFOOT

(From The Film Daily, NY)

with Rock Hudson, Barbara Rush, Jeff Morrow

(CinemaScope-Technicolor)

Empire-Universal 91 Mins.

ATTRACTIVELY PHOTOGRAPHED IRISH YARN CONCERNING REBEL ACTIVITIES CIRCA 1815. FAN FAVORITE HUDSON MAY CHARGE ITS BOXOFFICE BATTERY.

At the turn of the nineteenth century, Ireland seethed with rebellion against the English rule. The activities of the patriots of the time have been the subject of numerous motion pictures, not the least of which is this Ross Hunter CinemaScope production starring fan favorite Rock Hudson as Captain Lightfoot, aide to Ireland's greatest rebel, Captain Thunderbolt, portrayed earnestly by Jeff Morrow.

The lush green terrain of the countryside and the quaint Irish villages provide a picturesque setting for the W. R. Burnett-Oscar Brodney screenplay. The footage, well photographed by Irving Glassberg, was shot in its entirety in Eire.

Hudson becomes Morrow's second in command after the latter has seen him outwit pursuing soldiers with outstanding daring and skill. Though leading the activities of Ireland's rebellious patriots, Morrow ostensibly operates a gaming establishment presided over by his cousin, Kathleen Ryan, who also serves as guardian for Morrow's daughter, Barbara Rush.

A rival gambler spurs a raid on Morrow's place during which Hudson is taken into custody. In a revenge visit to their rival's home, Morrow is critically wounded and delegates all future responsibility to Hudson, until such a time as he can come out of hiding. Handling his chores with finesse, Hudson wins the love of Miss Rush. She inadvertently reveals her father's hiding place to the police, and both men are taken prisoner. Hudson is sent to prison for a previous crime, but manages to escape to lead further struggles against the Empire, and marry Miss Rush.

CAST: Rock Hudson, Barbara Rush, Jeff Morrow, Kathleen Ryan, Finlay Currie.

CREDITS: Producer, Ross Hunter; Director, Douglas Sirk; Screenplay, W. R. Burnett, Oscar Brodney; Photography, Irving Glassberg.

DIRECTION: Good.

PHOTOGRAPHY: Eye-pleasing.

Stars Of 'Pete Kelly's Blues'

Jack Webb, Janet Leigh and Edmond O'Brien star in Warners' Pete Kelly's Blues, now before the cameras.

THE LONG GRAY LINE

(From The Film Daily, NY)

with Tyrone Power, Maureen O'Hara, Robert Francis, Donald Crisp

Columbia (CinemaScope-Technicolor) 138 Mins.

IMPRESSIVE STORY OF WEST POINT TOLD WARMLY AND IMAGINATIVELY BY JOHN FORD. UNUSUALLY LARGE ADVERTISING CAMPAIGN, EXPLOITABLE SUBJECT AND TOP STARS SPELL HEAVY RETURNS.

One of the most highly publicized pictures in recent years, this John Ford presentation stands to break many a record before its playing dates are over.

When you've got the United States Military Academy as a backdrop, a human, heart-warming story that spans 1900-1950, marquee favorites Tyrone Power, Maureen O'Hara and Donald Crisp, and the imagination of Ford to give it life, you've got a presentation that can stand with the best of them as solid family entertainment with universal appeal.

Edward Hope is credited with the engaging screenplay, based upon the book, Bringing Up the Brass, by Marty Maher (the subject of the film) and Nardi Reeder Campion. In any less capable hands than John Ford's, the screenplay might have seemed tedious and overly long, but his warm, poignant, and skillful handling of the script sustains interest all the way.

A big production in every sense of the word, the film reviews cadet life at West Point and the honor system so rigidly adhered to, through the eyes of Maher, assistant athletic director of the Academy from early in the century till recent years. Producer Robert Arthur has opened his picture with the arrival of Maher, portrayed by Tyrone Power, fresh off the boat from Ireland and eager to make good in his job as a waiter at West Point. The CinemaScope camera, beautifully handled by Charles Lawton, Jr., has captured the grandeur and solidity of the place as it first impressed Power and intersperses phases of cadet life through the personal story of Power and his wife, Maureen O'Hara.

Miss O'Hara, a native of Ireland, seems a bit more at home with her brogue than does Power. However, his characterization was an unusual one for him to tackle and he has given it depth and charm, qualities matched in Miss O'Hara's performance. The supporting cast is excellent, notably Donald Crisp as Power's father, Ward Bond as Power's immediate superior, Robert Francis as a cadet more-or-less adopted by Power, and Betsy Palmer, as the cadet's mother.

After enlisting in the Army to avoid paying his enormous breakage bill created while a waiter, Power is picked by Bond to be his assistant in athletics. Through Bond he meets another Irish immigrant, Miss O'Hara, and after a most unusual courtship, they marry. Although Power has thoughts of returning to the old country, Miss O'Hara curbs them by withdrawing their savings to pay passage for Power's father and brother, who join them in their house at the Point. Crisp, most often referred to by the young people as Himself, rules the household with a Victorian hand concurring with Miss O'Hara that the family should remain at the Academy whenever Power talks of leaving.

The couple have a baby boy but he dies soon after birth. From then on every cadet is thought of as a son, particularly young Francis, born of marriage between William Leslie and Betsy Palmer, whom Power and Miss O'Hara have introduced. When Leslie is killed in World War I, they centre their love and hope in the future of Francis as a cadet. Before graduation he confides to Power that he's been secretly married, a fact that according to the honor system, he must report himself. Although it means losing his commission, Francis acknowledges his mistake. When Pearl Harbor is attacked he enlists in the regular Army, returning a battlefield hero. Miss O'Hara has since died, and Power, awaiting retirement, is given a full-dress parade in honor of his devotion to the generations of boys he's guided through the Academy.

CAST: Tyrone Power, Maureen O'Hara, Robert Francis, Donald Crisp, Ward Bond, Betsy Palmer, Phil Carey, William Leslie, Harry Carey, Jr.

CREDITS: Producer, Robert Arthur; Director, John Ford; Screenplay, Edward Hope; Based upon Bringing Up the Brass, by Marty Maher and Nardi Reeder Campion; Photography, Charles Lawton, Jr.

DIRECTION: Masterful.

PHOTOGRAPHY: Excellent.

'The Harder They Fall'

Columbia has purchased from RKO The Harder They Fall as a vehicle for Humphrey Bogart.

MGM's 'Kismet' Stars Cast

Ann Blyth, Howard Keel, Dolores Gray and Vic Damone will star in MGM's Kismet.

CHANCE MEETING

(From Kine Weekly, London)

with Odile Versois, David Knight, David Kossof. Produced by Anthony Havelock-Allan. Directed by Anthony Asquith.

J. Arthur Rank 95 Mins.

Stimulating, up-to-the-minute romantic melodrama, with a powerful political fringe. Its tender theme, beautifully acted and fortified by shrewd and sensible observations on the futility of international distrust, steadily builds up to a stern, though happy, climax and, at the same time, provides satisfying and rich food for thought. Profound screen sermon, infallible woman's film and de luxe thriller in one, it's confidently recommended for all classes and types of audiences.

Story — Ted Hutchens, young member of the intelligence section of the U.S. Embassy in London, meets Anna, attractive daughter secretary of Geza Szobek, Minister of the Red Embassy, at the ballet. The two become deeply attached, and when Anna tries to break with Ted for obvious reasons their feelings prove too much for them. Later, Szobek forbids Anna to see Ted again, while Ted's superiors, equally apprehensive, have him shadowed. After Anna discovers that she is to have a child, her father orders her home and Ted makes desperate efforts to contact her. His actions are misunderstood and he is arrested, prior to his return to America. He escapes and rejoins Anna at Newhaven. They elude their pursuers and eventually get away in a boat during a storm, leaving behind a note confirming their love for each other and telling of their loyalty to their own countries.

Production — The picture not only has an absorbing tale but also clearly delivers a persuasive and propitious message. Odile Versois, intelligent and appealing, and David Knight, forthright and likable, work perfectly in double harness and touchingly depict human frailty and strength of character as Anna and Ted. David Kossoff contributes a superb portrayal as Szobek, and Joseph Tomelty, too, scores freely as a British security officer seconded to Grosvenor Square.

Points of Appeal — Topical, provocative and holding story, charming sentiment, smooth and incisive dialogue, suspenseful finale, terrific feminine angle, fine acting, sensitive and showmanlike treatment and impeccable atmosphere.

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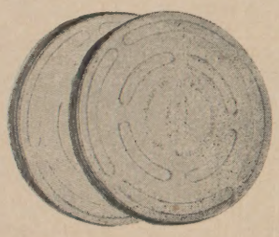

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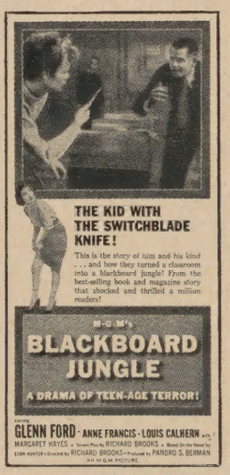
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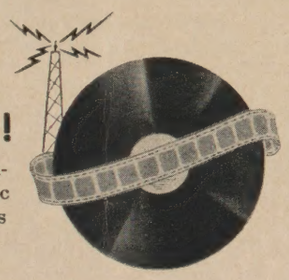

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